# *Washington Park Arboretum Bulletin*

Published by
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Foundation

**Summer 2002**

**$5**

Washington Park Arboretum Bulletin
Published quarterly by the Arboretum Foundation
for the Washington Park Arboretum

## Washington Park Arboretum

The Arboretum is a 230-acre living museum displaying internationally renowned collections of oaks, conifers, camellias, Japanese maples, hollies and a profusion of woody plants from the Pacific Northwest and around the world. Aesthetic enjoyment gracefully co-exists with science in this spectacular urban green space on the shores of Lake Washington. Visitors come to learn, explore, relax or reflect in Seattle's largest public garden.

The Washington Park Arboretum is managed cooperatively by the University of Washington and Seattle Parks and Recreation; the Arboretum Foundation is its major support organization.

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The Arboretum is accessible by Metro bus #43 from downtown Seattle and the University of Washington campus

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The Arboretum Foundation is a nonprofit organization established in 1935 to ensure stewardship for the Washington Park Arboretum and to provide horticultural leadership for the region. The Foundation provides funding, volunteer services, membership programs and public information in support of the Arboretum, its plant collections and programs. Volunteers operate the gift shop, conduct major fundraising events, and further their gardening knowledge through study groups and hands-on work in the greenhouse or grounds.

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**ABOVE:** A summer scene at Duck Bay, at the north end of the Arboretum, with frequent visitors enjoying both water lilies, *Nymphaea odorata* from eastern North America, and dappled sunshine.

**ON THE COVER:** The remarkable mountain laurel (*Kalmia latifolia*) is native to the East Coast, from New Brunswick to Florida and as far west as Ohio and Tennessee. Michael Dirr writes, "Without question, it is one of the handsomest flowering broadleaf evergreens, surpassing even the rhododendrons in its finest forms." Its beautiful bloom may be seen, every June, in the Arboretum at grid coordinates 14-4E, 29-1W, 30-3E, and 33-B.

# Sharing Horticultural Passion

Arthur Lee Jacobson has dedicated his new book "Wild Plants of Greater Seattle" (reviewed in this issue of the Bulletin) to Charles Vancouver Piper (1867-1926). "In 1883, when Piper was only sixteen, he started collecting specimens of wild plants, which he donated to herbaria for scientists and future generations to study." Piper's collections, and those of 171 others who also donated wild plant specimens to local herbaria, provided record of more than 1,000 different kinds of plants for Jacobson to study. The passion of these earlier Seattle residents, as well as Jacobson's passion and dedication, have resulted in Seattle's first field guide to native and naturalized plants.

Similar desire to share a personal love of plants and gardens inspired every article in this issue of the Bulletin. Steve Lorton's insightful analysis of the sources and similarities between Northwest and Japanese garden styles speaks of generations of gardeners' souls. Phil Wood writes from his long-term dedication to Seattle's Sichuan Chinese garden and the desire that this horticultural creation celebrate the sister-city relationship between Seattle and Chongqing. And there could be no more passionate generosity than that revealed in Kimberly Mills' description of Ann and Daniel Streissguth's decision to give their garden to Seattle's citizens.

Arboretum personnel write with equal enthusiasm. The University of Washington's Arboretum horticultural maintenance crew found the challenge of sharing only a few of their favorite plants almost impossible. And Monica Ravin's excitement about pollination education using the Puget Sound beekeepers' charming Signature Bed will undoubtedly create many more fans for the Arboretum's famous honey. Our own passions are fuel for the next generation's dedication. May the zeal of these passionate gardeners, and their desire to share their enthusiasm, infect all of us with such generosity of spirit!

Deborah Andrews

Deborah Andrews, Executive Director,
Arboretum Foundation

Just the thing on a warm summer day. There is no better place in town for a picnic.

PHOTO BY 2001 SEASONAL GARDENER

# Choices from the Choosiest: the Arboretum's Collections Crew

By Neal Bonham, Lou Stubecki, K. C. Watson, Rebecca Work & David Zuckerman With Lee Neff

If you had worked in the Washington Park Arboretum for 20 years, tending every new accession and watching each one grow to maturity, you would know the Arboretum's collection as well as anyone does. And you would definitely have favorites. In fact, you would have favorites even if you had only been on the University of Washington's Arboretum horticultural maintenance crew for a year or two.

Rebecca Work, from Colorado, does, and she has been a part of the collections crew for only a year and a half. Her favorite at the moment is the tall stewartia (*Stewartia monadelpha*). And she says she particularly loves the way its cinnamon-colored bark "brings a nice splash of color to dull winter days." But Work is quick to point out that this tree "offers something nice, and sometimes stunning, every day of the year." Its small, one- to one-and-a-half-inch in diameter flowers perch on graceful branches in June; its open habit and velvety leaves please throughout the summer; and, in

The Choosiest: Top, and in maple (left to right): David Zuckerman, WPA Grounds Supervisor (temporary); Grounds Supervisor; Annemarie Bilotta, Gardener; Rebecca Work, Gardener; Lou Stubecki, Arborist; K. C. Watson, Gardener; Christina Pfeiffer, former Horticulturist and Grounds Supervisor. Below (left to right), Dean Powell, Plant Tech/Pest Management; Neal Bonham, Gardener.

PHOTO BY LENA JONES

The "hobbit tree," the crew's favorite dawn redwood (*Metasequoia glyptostroboides*). These deciduous conifers are capable of growing two-to-three feet per year.

autumn, its maroon-red color, alone, would be reason enough to grow it.

From central and southern Japan, *Stewartia monadelpha* is happy in sandy, acid soil high in organic matter, in sun or partial shade, in Zones 6-8. It may be seen in the Arboretum at grid coordinates 10-4E, as well as other locations.

K. C. Watson, a native Washingtonian who has gardened in the Arboretum for just over two years, recommends the dawn redwood (*Metasequoia glyptostroboides*). A deciduous conifer which can grow to 50 feet in 20 years, the dawn redwood also has beautiful fall color and "shredded" red-brown bark which turns gray with age. Watson enjoys the puzzlement of visitors who don't realize, at first, that this conifer loses its leaves and ask, worriedly, "Why is this tree dying?" He adds, "there is one specimen in particular in the Arboretum that I like. We call it the hobbit tree." Its trunk is so sculptural and contorted, it looks as if a hobbit might live there. To pay this particular tree a visit, head to the Yew Hill area at grid coordinates 28-3W.

Watson's advice to home gardeners: Plant your dawn redwood "in full sun in clay, loam or sand. It is drought-tolerant once established and is also tolerant of wind, salt air and salt spray." Be sure to give it plenty of room!

## American Natives

Also found in the same area of the Arboretum (28-3W), one of David Zuckerman's favorites is *Cyrilla racemiflora*, or leatherwood, a shrub that is native to the Southeast United States. Having been "lost" on the "toe of Yew Hill," one leatherwood in the Arboretum's collection was recently rediscovered by the crew. Zuckerman, a Hoosier from Indiana, and a 20-year veteran of the WPA

*continues on page 6*

# HORT 101

**Test your horticultural vocabulary with these terms used in this issue!**

"Those who wish to remain ignorant of the Latin language, have no business with the study of Botany," wrote John Berkenhout in 1789. This international language, used by gardeners as well as botanists, stems from "the survival of Latin through the Middle Ages and its retention...well into the eighteenth century as the one internationally used language of learning among the peoples of Europe, none of whom then possessed a vernacular language sufficiently developed and widely enough known to challenge its supremacy...." (W. T. Stearn, "Botanical Latin")

Carl Linnaeus (1707-78) was able to establish communication among the few isolated individuals studying plants in many countries by deciding that the scientific names of all plants should have a Latin form. So, no matter how daunting the prospect, a study of botanical Latin would undoubtedly help make scientific plant names more meaningful. Good reference works, however, can make such a long-term project less necessary.

Stearn's "Botanical Latin" and the "Dictionary of Plant Names" by Allen J. Coombes provide excellent help in understanding the names of plants referenced in this issue of the Bulletin.

For instance, articles in this Bulletin refer to four different maple species: *Acer circinatum* (vine maple), *A. palmatum* (Japanese maple), *A. japonicum* (fullmoon maple) and *A. davidii* (striped-bark maple or Chinese striped-bark maple). The word *Acer* is the classical Latin name for maples. However, the four specific epithets have different derivations: *circinatum* (rounded) and *palmatum* (hand-like) also derive from classical Latin. But *japonicum* (of Japan) refers to the locale of origin of these maples; and *davidii* refers to Armand David, for whom *Acer davidii* was named.

Other plants' scientific names derive from Greek—*Metasequoia glyptostroboides* (dawn redwood), for instance. *Meta-* is Greek for changed. *Sequoia* is derived from the name Sequoiah (1770-1843), a Cherokee Indian who created the written alphabet for the Cherokee language. *Glyptostroboides* is derived from three words, the Greek *glypto* (to carve) and *strobilus* (a cone), referring to pitted cone scales, and the Latin ending *–oides*, indicating resemblance. In sum, *Metasequoia glyptostroboides* is a changed sequoia with cones resembling those of *Glyptostrobus*. In existence for 50 million years, this sequoia relative was first described in 1941.

The name *Garrya x issaquahensis* is also derived from an interesting collection of sources: *Garrya* comes from the name Nicholas Garry of the Hudson's Bay Company. The x in the middle indicates that this plant is a cross between two species, *G. elliptica* and *G. fremontii*. The word *issaquahensis* comes from the Latin suffix *–ensis*, indicating place of origin, and Issaquah, meaning that this plant was discovered in a garden in Issaquah, Washington.

*Bibliography: "Dictionary of Plant Names" by Allen Coombes (Timber Press) "Botanical Latin" (4th edition) by William T. Stearn (David & Charles)*

The bright green needles of the dawn redwood turn orange- to red-brown in fall.

horticultural crew, describes it as "oddball but beautiful, the platypus of shrubs! It is *Clethra*-like, *Pieris*-like, contorted-hazelnut-like. It has the good traits of several shrubs, all in one."

More seriously, he adds, "This shrub has lustrous, rich green foliage, turning orange and scarlet in fall, although it is evergreen in mild winters. In summer, it displays showy, fragrant, pendulous, white flowers. It also has handsome, smooth, brown bark, twisted and contorted. The sum is year-round interest: spring, shiny green foliage; summer, fragrant flowers; fall, color and fruit; winter, contorted form."

Ideally grown in full sun and moist, well-drained soil, this shrub, "underused, and under-appreciated in the Pacific Northwest," may need occasional extra water in dry summers. When mature it can be 10-to-15 feet high and as tall, so when you choose a site for it, choose wisely.

A second native American shrub or small tree was selected by Lou Stubecki, who has worked as the Arboretum's arborist for more than ten years. Originally from New York state, Lou is passionately fond of the American smoketree, *Cotinus obovatus*. Its elegance comes from its brilliant yellow, orange, red, and purple fall color; its fish-scale, gray bark, stunning in winter; its crimson emerging leaves; and its smoke-like flower plumes. Threatened in its native habitat, between Tennessee and Texas, Stubecki says the American smoketree is both tolerant of many growing conditions and becoming "ever so fashionable." But its year-round beauty has earned this recent interest. If you choose to grow it, give it sun and room to attain its potential 20 to 30 feet.

## Paper Mulberry

Neal Bonham, who began gardening in the Arboretum in 1995, is a fan of *Broussonetia papyrifera*, the paper mulberry, and *B. kazinoki*, the highly-prized species represented in the Arboretum collection. He notes that the "Sunset Gardening Book" reports that its "suckering habit can be a problem in highly cultivated areas." And Michael Dirr adds that it "can assume weed-like proportions if not controlled." Even Arthur Lee Jacobson admits, "Its appearance can be rude and coarse."

So why is Bonham so fond of this shrub? Because of "its cultural significance in Japan, Southeast Asia and Polynesia. It is the primary source of fiber for handmade paper and tapa cloth." He admits, "To a great extent, my interest in gardening springs from my work with handmade paper." And Bonham finds its variable leaves interesting; they may have "one, two or three lobes and are large and tropical-looking, at least on younger plants."

He admits it sometimes looks "half-dead," since "it doesn't seem to like our long, wet winters and dry summers." So, if you are intrigued by the challenge of growing paper mulberry well, give it "full sun, good drainage and summer water." And even if you agree with one source, that this is "not one of the best ornamentals," you, like Bonham, can tell garden visitors that you are cultivating "a plant whose economic and cultural value in non-industrial societies may be unique in the plant world."

*The WPA horticultural maintenance crew works in the Arboretum every weekday. When you see them, introduce yourself, and don't hesitate to admire their work.*

BRIDGING THE PACIFIC

# A Natural Bond: Garden Style in the Northwest & Japan

STORY AND PHOTOS BY STEVEN R. LORTON

Moss clad, watery, and delicately shaded, Saiho-ji is like stepping into an old-growth Northwest forest.

Living on this ball, as we do, suspended in space, produces some interesting ironies. Look at a globe. The closest thing to the Far East is the Far West. Only a broad band of Pacific Ocean, nearly connected at the top by land and scattered with islands across its middle, separates the Pacific Northwest from Japan.

And this odd fact transcends mere geography, manifesting itself in anthropology and culture as well. Looking into the beautiful faces of Northwest Coast Indians, you see the epicanthic fold of the eyes, the noble, high cheekbones, the handsome crown of thick, jet-black hair. Little wonder that these people originated in Asia. Walk into a Tlingit, Haida or Salish dwelling, and you'll be sheltered by the gently pitched roof, the simple elegance of cedar planks, and surrounded by the rich aroma of generations of wood smoke clinging

Stone path and carved granite pull the eye quietly to the end of the garden at Ginkaku-ji.

Windmill palms (*Trachycarpus fortunei*) are as exotic to, and as at home in, Japan as in Seattle.

to the ceiling beams. These houses have the look and feel of a centuries-old farmhouse in Hokkaido. And, strolling through a Japanese garden, most Northwesterners tingle with a strong, earthy bond—a sense of having been there, of knowing instinctively what it's about.

## Nature & Culture

East is east and West is west, but the twains seem to have met in the gardens of Japan and the Northwest. There are several reasons for this. On both sides of the Pacific, rugged, mountainous land drops quickly into the ocean. A similar plant palette, rich with conifers, broad-leafed evergreens, ferns, and flowering shrubs and trees, covers the land. Both Japan and the Northwest have mild climates—the Northwest's being a gift of the Japanese Current.

And, in our recorded history, we've had more than a century of cultural exchange. A ship named the Miike Maru steamed into Elliott Bay from Japan in 1896, bringing with it 253 immigrants, many of whom were farmers, some of whom took jobs as gardeners in the fashionable houses of Seattle, forever influencing the subtle aesthetic that drives Northwest garden style. Drive past some of the mansions on Capitol Hill or Queen Anne Hill. Staunch neo-Tudor houses stand grandly behind sweeps of lawn, and there, to the right or the left, you'll spot a venerable Japanese maple, impeccably maintained, shading an enormous chunk of basalt. What you are looking at does not have its cultural roots in the Cotswolds.

Ask a designer from New York, Boston, or Charleston to incorporate Japanese style into a garden design. You can almost bet on a stone lantern, perhaps a little pond over which stretches a contorted tree, perhaps a moon gate. Ask a Northwest designer like Terry Welch to do the same thing, and the process

is vastly more complex, starting with the identification of views and vistas, the naturalistic placement of rocks, the selection of trees, the judicious pruning of existing plants, and a liberal use of mosses. It may all end with not one pagoda or statue of Buddha, or even a koi; but the serenity, the understated power of nature, celebrated and artfully imitated, will resonate through the garden like the sound of a big brass gong.

Yuji Koide is a Tokyo-based landscape architect. Enamored of the Pacific Northwest, he is a frequent visitor to Seattle and has even produced an award-winning garden at the Northwest Flower & Garden Show. Koide has strong feelings about the connection between the Northwest and Japan. "The striking similarities in our gardens are not due so much to the cultural exchange which our proximity to each other has allowed. Rather, it is the fact that in these very similar environments, human beings have made a very natural, very reasonable response to nature. Nature in these two parts of the world is so powerful, so generous, that it evoked the same sense of respect and devotion on both sides of the Pacific." In effect, Koide is saying, we are all children of the same mother, and we treat our mother with similar respect.

Seattle resident Akira Takeda travels frequently between the Northwest and Japan. Takeda puts it this way. "The sea, the mountains, and the forests have shaped both the Japanese and the Northwest mind. You cannot live, surrounded by this grandeur, and be indifferent to natural forms and textures and the incredible beauty of nature as it is. To create a garden is to carefully select what you love most from what is around you and to place it and care for it in an almost worshipful way. In the Northwest as well as Japan, this deep respect for nature has evolved

Northwest and Japanese native plant palettes merge here with *Mahonia nervosa* and *Fatsia japonica* embellishing a naturalistic outcropping of rock.

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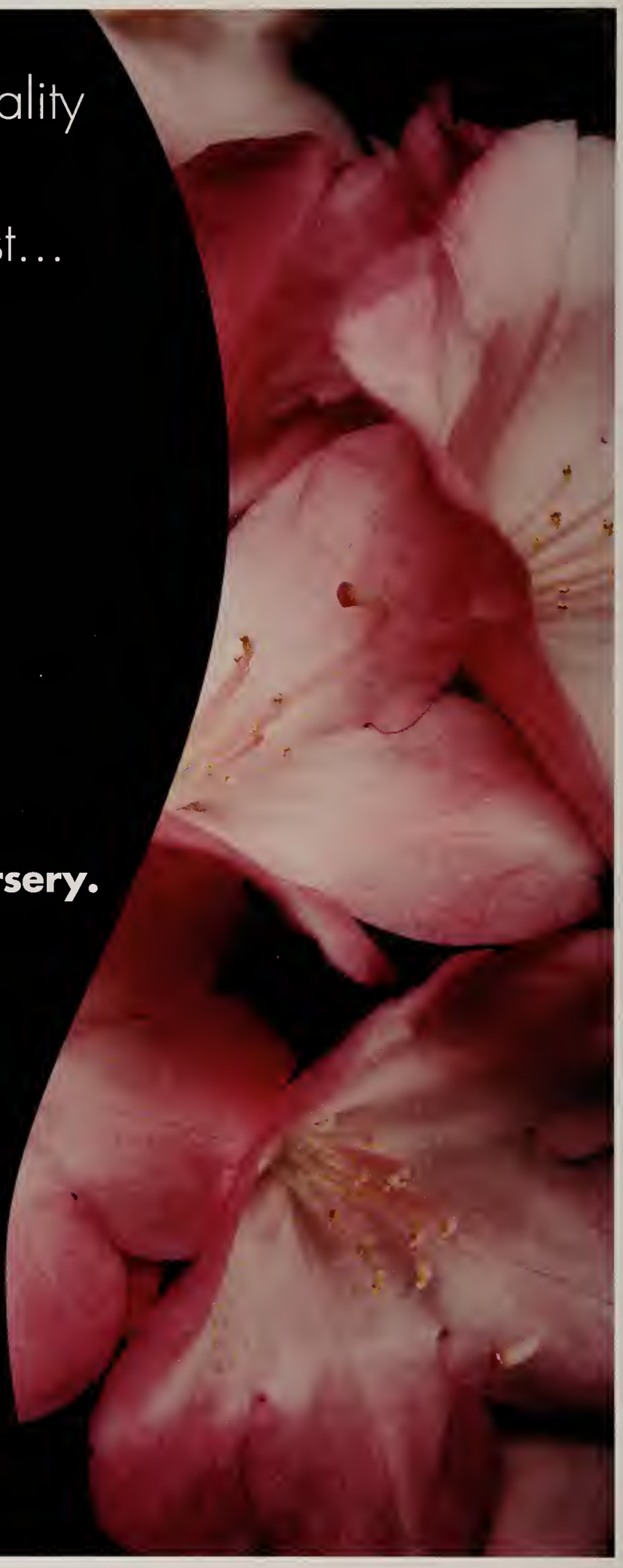

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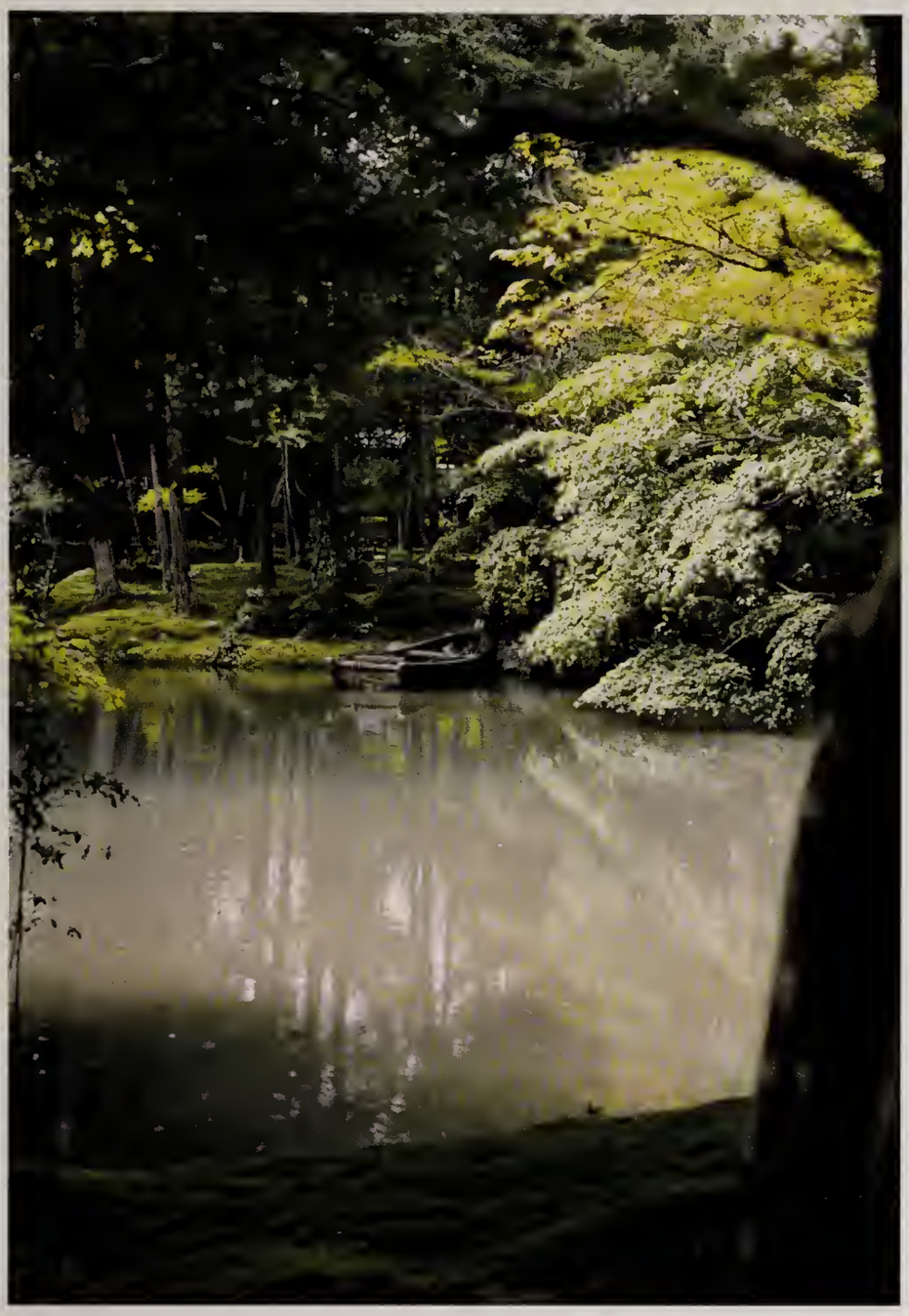


With trees limbed-up high, underbrush thinned, and water reflecting everything, even a patch of sky, the serenity is multiplied by two at Saiho-ji.

into a similar approach to gardening."

Hundreds of plants have traveled east, across the Pacific, to reach the Far West. Our gardens would seem incomplete without trees and shrubs, such as *Camellia, Styrax, Fatsia* and *Stewartia*, many bearing the species name *japonica* or *japonicus*, and perennials, such as *Platycodon grandiflorus* and *Kirengeshoma palmata*. And a few plants have headed due west to reach the Far East. The venerable gardens of Kyoto make excellent use of *Mahonia aquifolium* and *Mahonia nervosa*. By Japanese standards, these are new introductions and certainly of proven value. How else would they have become established so successfully in an admittedly xenophobic society? It has been said that had the native vine maple (*Acer circinatum*) been under cultivation as long as its cousins, the garden-scale maples of Japan (*Acer palmatum* and *Acer japonicum*), there would be as many named varieties of our excellent maple as there are of the Japanese species.

## Kyoto Gardens

Kyoto is, by far, the best place to explore Japanese gardens. The city has a dense concentration of gardens dating back many centuries. Surrounded by verdant hills and thick forests, Kyoto also is the best place to sense the connection between traditional Japanese gardening style and that of the Northwest. These gardens are, of course, far more refined than ours. In their pruning, the editing of their plant choices, the placement of structures, their garden art, and their powerful symbolism, these gardens are living tributes to a venerable gardening tradition and an ancient culture that supported it. To feel the Northwest connection, it is important to go beyond the feeling of reverence that initially overwhelms the visitor.

In five, very different, Kyoto gardens, Nothwesterners will be especially at home. Although Saiho-ji (The Moss Temple) dates back to the eighth century, it is dated 1339,

Bold conifer trunks and curving maples frame a path of stone and crushed granite as a gardener gently sweeps debris from the carpet of moss.

when it underwent a major reconstruction under the direction of noted priest Muso Kokushi. Kokushi believed that the garden used in meditating was the means by which one reached the Buddhist world. Like stepping into the dappled light of an old growth forest, this garden is canopied by delicate maples and thickly carpeted with over forty species of moss. Nature seems completely unmanipulated in this garden, yet gardeners are constantly pruning trees, gently sweeping the moss, and quietly paddling out into the lake to retrieve downed branches.

Ryoan-ji, built in 1499, is one of the most famous gardens in Japan. Its kare sansui, or dry garden, consists of fifteen stones surrounded by raked gravel. This is a Japanese national treasure. But it is in walking the paths up and around the hills, past leaning conifers and through near thickets of broad-leafed evergreens that the Northwest connection is most apparent. Early morning is the best time to visit this garden. The crowds have yet to arrive and the dew on the conifer needles and the mist rising from the ground make you wonder if a glimpse of Puget Sound isn't just around the corner.

The Silver Pavilion, Ginkaku-ji (not to be confused with the Golden Pavilion, Kinkaku-ji) dates back to 1480. Initially, the visitor is awed by the stone walls and sheared hedges of the entry corridor, then the enormous mounds of white sand; the former could easily grace any old Seattle neighborhood; the latter would be easy to replicate here. But with its weathered woods and old trees that direct, frame, obscure, and reintroduce views, this garden is a compelling example of humans capitalizing on the surprises that nature takes for granted.

Far younger than most Kyoto gardens, Heian Jingu was built in 1895, following the Meiji Restoration. Its structures are large and numerous and, to some, overwhelming. What

Native and prolific on the hillsides of Japan, this *Miscanthus* species, contained and celebrated, becomes a garden focal point.

makes this a worthy stop are the quiet, architecture-free pockets of the garden and the stepping stones that cross the lake. Many Northwesterners have kept their hiking boots dry crossing such stones and returned home to recreate these natural bridges in their gardens.

Built between 1620 and 1645, Katsura Rikyu (Katsura Imperial Villa) was built at a time when European nobility was obsessed with monumental scale, splendor, and a sense that nature was to be tamed, if not tortured, into wildly rigid artificial forms. What astonishes most about this royal residence is that somehow, despite their wealth and sophistication, early Japanese royalty did not sully their gardens by thinking that anything could be more awe-inspiring than natural forms. The large, rounded stones at pond's edge, the twisted trunks of trees, the mosses around path stones, and the clumps of iris have all been as thoughtfully placed and cared for as the cherubs and gargoyles of Paris, Salzburg and Prague.

## Epiphany

It all comes back to nature—man seeing himself as happily a part of something, rather than the master of something. In both the Pacific Northwest and in Japan, that sense of belonging and fitting-into, along with geography, plant life, and climate, has, with a cultural nudge here and there, expressed itself in a similar way.

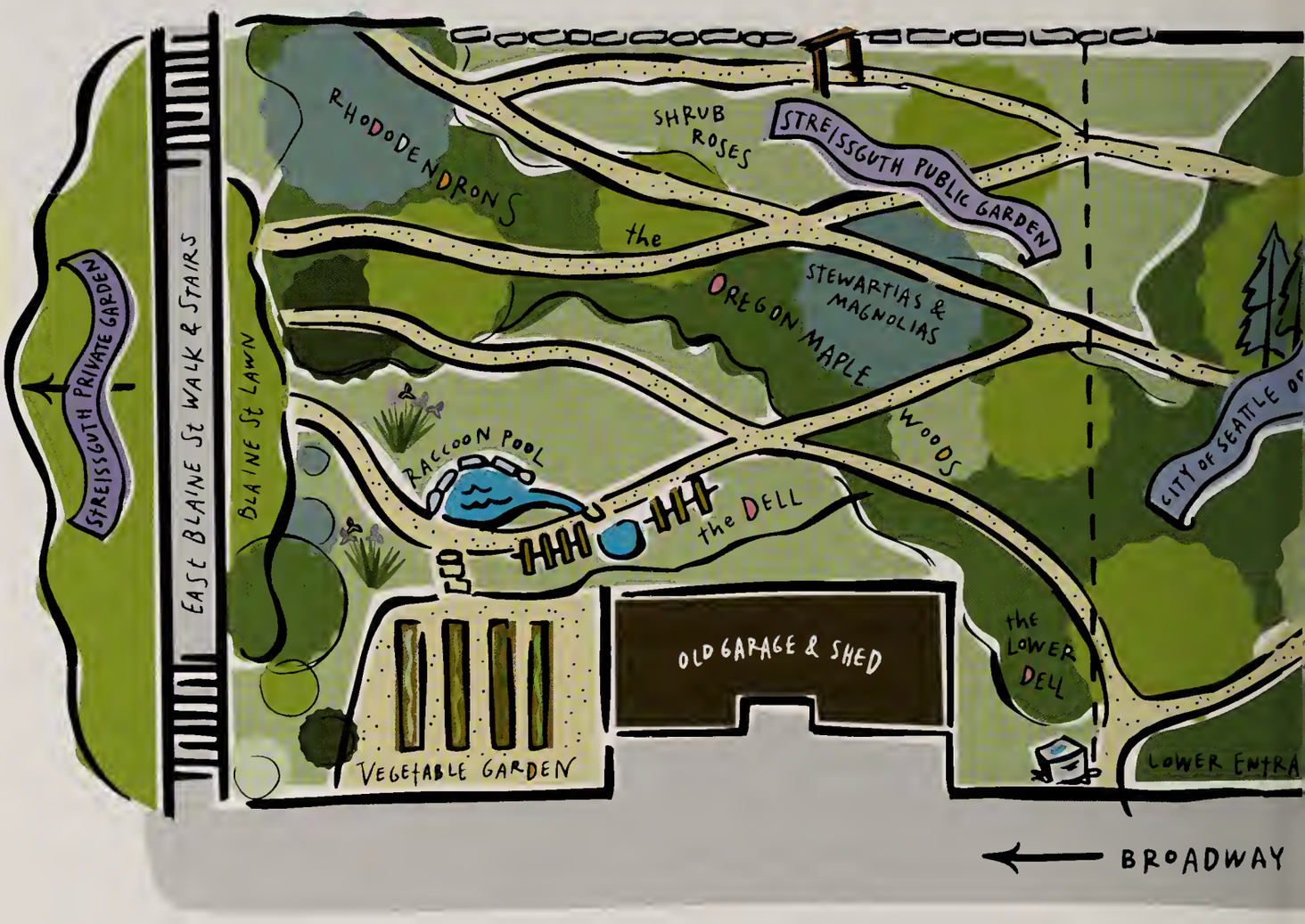
There is a wonderful story about garden celebrity Pamela Harper. British born, but living in Virginia, Pamela was a great friend of the late Harland Hand, whose much-published garden was in the hills above San Francisco Bay. Harland insisted that Pamela go with him on a hike into the Sierra Nevada. She agreed and off they went. The pair of hikers climbed higher and higher. Suddenly they rounded a bend in the upper altitudes of the range. There before them was one of those spectacular scenes that Westerners know so well: enormous rock outcroppings were framed by contorted conifers, backed by great bands of dark green forest on surrounding slopes and above it all, blue sky. Pamela stood there in stunned delight and then, with a heavy sigh, muttered, "Oh, Harland. At last I understand Japanese gardening."

It is good when anyone can come upon a scene in nature and experience an epiphany. This is to be applauded. Still, in the Northwest, such epiphanies are rare. There is no revelation to be revealed. For us, like the Japanese, it is all just, somehow, woven into our fiber. ~

*Steven Lorton is NW Bureau Chief of Sunset magazine and a member of the Editorial Board of the Bulletin. A dedicated gardener, his gardening style is highly influenced by his travels and interest in Japan.*

# A Unique &

By Kimberly Mills




ILLUSTRATED MAP BY JENNA RIGGS

In a city renowned for public gardens, none is more lovingly designed, intensively cultivated or faithfully maintained than one that had its origins three decades ago as two unkempt wooded lots on northwest Capitol Hill.

Immediately south of the East Blaine Street stairway along Broadway East, the Streissguth Garden is also one of a kind because its caretakers have signed on for life.

In an act of land stewardship deserving of applause and imitation, Daniel and Ann Streissguth have developed an ingenious and, so far, unique answer to a question that worries many dedicated plantspeople. As they

Light and shadow play across an enticing path and the lush growth of the Streissguth garden in late spring.

PHOTO BY ANN STREISSGUTH

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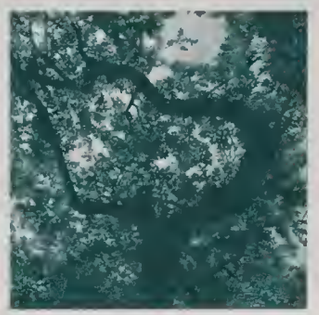

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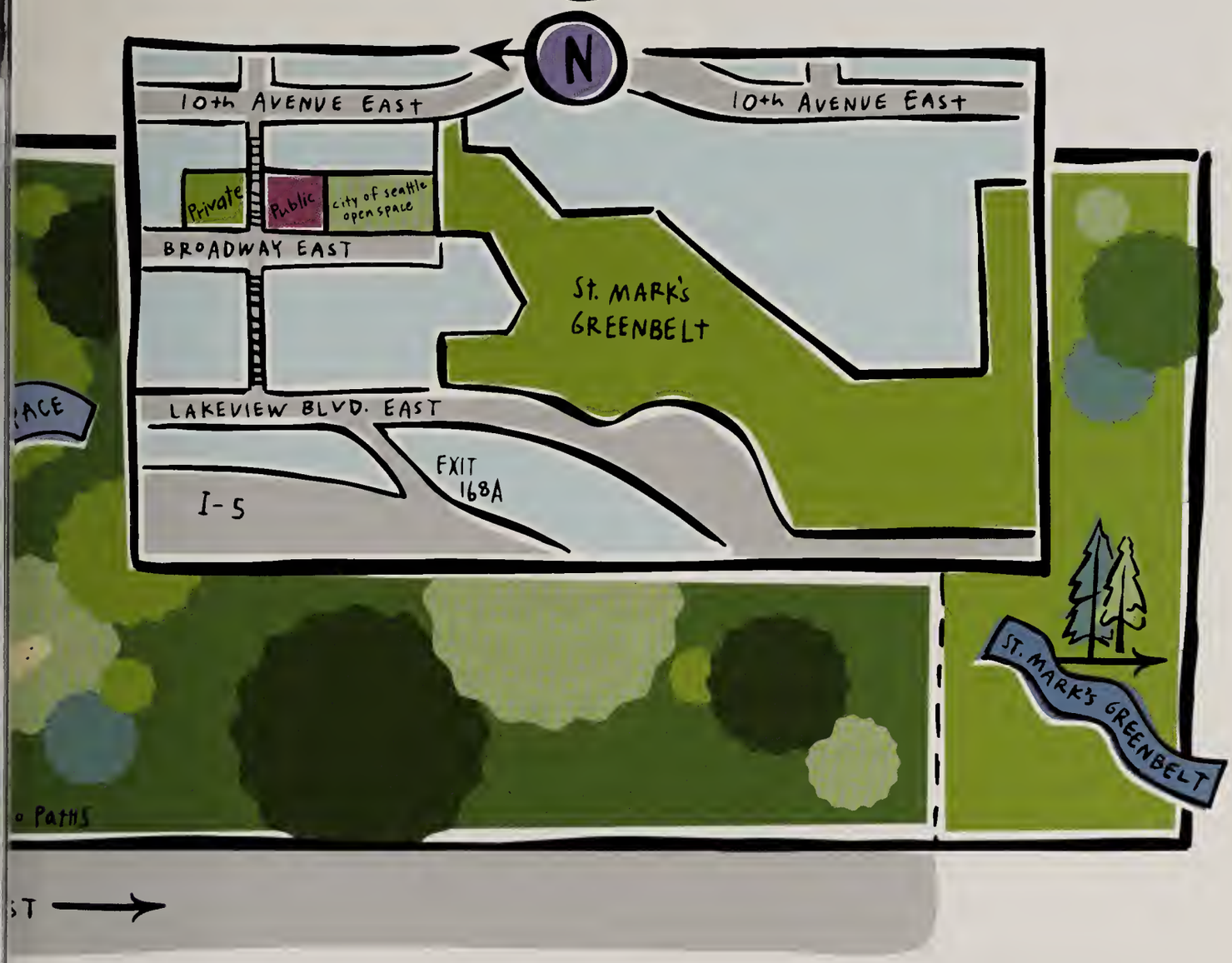


*Narcissus cyclamineus*, native to northwest Portugal and Spain, enjoys a sunny spot in March.

PHOTO BY RICHARD HARTLAGE

devote years to a plot of land—adorning it with treasures gleaned from local plant sales, specialty nurseries and trips abroad—they ask themselves: What will happen to my garden after I'm gone?

It's a question that haunts people of much more moderate means than the Dunns and the Millers, old-time Seattle families that created trusts to open their horticultural playgrounds to the public, albeit at limited times.

The Streissguths—both professors at the University of Washington—first gardened on the steep hillside behind their own home, then expanded onto two lots—adjacent to the public

stairs, which they purchased and began cultivating in the early 1970s.

Ann Streissguth on the early years: *"On weekends we took our machetes and inched forward bit by bit, until one day in early spring we saw a white flower blooming faintly through the tangle. Chopping our way through the underbrush to reach that flower, which turned out to be a native trillium, we inadvertently produced our first path through the woods. From then on we were hooked, and many more paths followed, crisscrossing the steep hillside, connecting one level with another. How many lovely vistas and shady dells we discovered as our paths extended, but never a flower more lovely than that first."*

After voters in Seattle and King County teamed up to pass a $117 million open space bond issue in 1989, the couple discovered their chance to perpetuate their secondary garden indefinitely. Motivated by the threat that an out-of-scale condominium project would rise on the lots south of their two extra lots, the Streissguths approached Seattle parks officials with an offer they couldn't refuse: If the city would buy the endangered parcel, the couple would match it with their own two bonus lots.

## Greenbelt Extended

The plan proposed by the Streissguths, and supported by more than 200 area residents and two local community councils, promised even more than two additional lots. As Ann says, "The gift of our garden seemed then the most reasonable way of ensuring the extension of the superb St. Mark's greenbelt an entire city block northward to reach the Blaine Street stairway."

All three of the open space bond issue requirements were met by their proposal: the land was still in its natural, undeveloped state; it was threatened by encroaching development; and, obviously, it would be an asset to the city's existing network of open space.

As Don Harris, property and acquisitions manager for Seattle Parks and Recreation, explains, adding to the established greenbelt on the west side of Capitol Hill was a natural for aesthetic reasons. As motorists drive either direction on Interstate 5 as it winds through the core of the city, there is little green relief compared with the expanses of natural vegetation on the hillsides south of downtown.

A donation of this caliber is far too rare, according to Harris. "In our current generation, it's pretty unique," he observes of the arrangement with the Streissguths, which was finalized in late 1996 after the city paid the would-be developer $850,000 for his half-acre of land.

Just as advantageous for the city is the commitment by the couple and their son Benjamin, a horticulturist by trade, to maintain their bequest indefinitely. Because city coffers


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can't spare the funds to keep up the acquired garden, which unlike most open space is labor intensive, the Streissguths lease back gardening rights on a yearly basis and do all the work themselves, continuing to welcome public use.

## A Love of Gardening

Having retired from the UW Department of Architecture, Daniel shoulders the greater weekday workload in the couple's public and private gardens; Ann is still an active professor of psychiatry and behavioral science at the university, having pioneered in the field of fetal alcohol syndrome and fetal alcohol effects. On weekends they garden together, often with Ben's help, and often from early in the morning to late in the afternoon.

Daniel Streissguth offers a word on weeding: *"Although it is ever-present and very heavy work, its constant demands are one of the best reasons to be in the garden over the days and months of the year, in the freshness of morning, the warmth of mid-day, and the lovely light of late afternoon. Weeding provides the satisfying touch of hand to earth, and produces one of the garden's most immediate and intense satisfactions when the gardener surveys a just-weeded section, sure of the best positive worth of the hard work just completed."*

*"Our general garden conception is that we grow a great variety of plants that we love and in which we find interest," Daniel says, "and that we don't specialize in huge collections of plants forming a mass of bloom in a specific season, plants of a single genus, species, or color, or of rare or relatively unknown varieties, and that we don't grow plants requiring highly specific growth conditions or that are difficult or too tender in our climate."*

That said, many kinds of iris, a nod to Daniel's iris-fancying father, have found a place to thrive, along with a great number of winter- and summer-blooming perennials, scented rhododendrons, shrub roses, deciduous trees selected for autumn color, Exbury azaleas, magnolias and stewartias.

Ann comments, "In the past few years, the garden has developed its own friends, and they too bring offerings of plants. Sometimes without a word, a nameless plant appears at our doorstep; we plant it and watch with interest to see what develops. Sometimes garden visitors bring us plants from their gardens that they know we've lost in ours or have been wanting."

## Connections

In addition to continuing to nurture the public portion of their garden, the family's legacy to horticulture in Seattle continues. Using the tax benefits derived from the donation of the two buildable lots, together valued at $300,000, they have made sizeable contribu-

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PHOTO BY RICHARD HARTLAGE

A spring scene full of vivid detail lures Streissguth garden visitors up the path.

tions to several community organizations, including the Washington Park Arboretum.

Daniel's and Ann's lives as adults (both were raised in plant-loving families) are inextricably linked to the Arboretum, which is just a bicycle ride away from their home. Many a shrub and tree in their garden—*Magnolia sieboldii* and *M. campbellii* to name two of many—were first noticed during family outings in the Arboretum.

In particular, they say they are indebted to the Joseph A. Witt Winter Garden for introducing them to all manner of fragrant, blooming and structurally interesting plants. Among their favorites are *Garrya* x *issaquahensis*, which was first found in the Issaquah garden of longtime Arboretum Foundation member Pat Ballard; *Corylus maxima* 'Purpurea,' the purple filbert; and the different varieties of bronze-colored heathers.

The Streissguths' generosity, though unknown to most Seattleites, isn't at all surprising to their many weekly visitors, be they joggers, dog walkers, neighbors or school children invited to get their first real taste of nature. Half their visitors are educated about plants, Daniel says, while the remainder just love gardens. It matters not to the Streissguths, as most all are simply classified as friends by the time they leave. ~

*To learn more about becoming a steward of the land, contact Don Harris, property and acquisitions manager for Seattle Parks and Recreation, 206-684-8018, or Karen Daubert, executive director of the Seattle Parks Foundation, 206-332-9900.*

*Kimberly Mills wrote the "Washington Park Arboretum Guidebook" and enjoys being an Arboretum guide.*

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The Song Mei Pavilion, created in China and assembled here by Chongqing artisans, frames the skyline of Chongqing's sister city, Seattle. The Pavilion may be visited at Seattle's Chinese garden in West Seattle.

# The Seattle Chinese Garden: A Sichuan Connection

STORY AND PHOTOS BY PHIL WOOD

In a few years, there will be a collection of three Chinese gardens in our corner of the world. The garden in Vancouver, British Columbia, was built 15 years ago and Portland, Oregon's Chinese garden opened in September, 2000. Joining these is the Seattle Chinese Garden, distinguished by being the only garden in the Sichuan style. The others are Suzhou style, named for the city near Shanghai on the East Coast of China.

Sichuan province, Washington state's sister province, is in southwest China, a thousand miles up the Yangtze River from its mouth at Shanghai. The province has been one of the most important sources of plants introduced to the West, attracting explorers from E. H. Wilson to the Northwest's Dan Hinkley, of Heronswood Nursery. Chongqing, Seattle's sister city, was, until recently, the largest city in Sichuan province. It is now the Municipality of Chongqing, a province-level jurisdiction similar to Washington, D. C. The Chongqing Park Bureau is designing the Seattle Chinese Garden.

While Suzhou gardens are urban gardens built for individuals, Sichuan gardens are larger and more rustic, built either as temple gardens or as memorials to honor poets. There have been gardens at some Sichuan locations for more than a thousand years. The site of the Seattle Chinese Garden at South Seattle Community College suits the Sichuan style perfectly. The Duwamish greenbelt surrounds the six-acre site in West Seattle on two sides,

and although only ten minutes from downtown, it feels like a country property. Chongqing is a city built on hills, and the Seattle Chinese Garden, built on a hilltop, will command a view of the Duwamish Valley with the Seattle skyline and the Cascade range as backdrops. The design team from China declared it to be "a place that an emperor would be born," according to the principles of feng shui.

The Seattle Chinese Garden, like all Chinese gardens, will be a complex interweaving of architecture, water, stone and plants. Some of the buildings will be arranged around courtyards; these will include a teahouse, a reception hall for community events and weddings, and a hall to display Chinese arts. Other buildings will be placed on their own in the landscape, including the three-story Floating Clouds Pavilion, the Spring Listening Pavilion by the side of a water cascade, and the Moon-viewing Pavilion on the shore of one-acre Mirror Lake. Extensive groves of bamboo, pine and Japanese maples will provide distinct character changes within the garden. The Seattle Chinese Garden will also be a cultural center, showcasing the arts of China. Programs may include classes and demonstrations in calligraphy, painting, martial arts, floral arrangement and horticulture. Chinese holidays will be celebrated there.

The garden is now open for visitors to view the Song Mei Pavilion and surrounding plantings and pond. Song Mei translates as "Plum Pine," and represents friendship between China and the United States. In the spring of 1999, eight artisans from Chongqing labored for six weeks to put the pavilion together. It was fabricated in China, and the parts traveled in a container down the Yangtze River and across the Pacific.

## Plant Selection

The planting design is not reflective of Chinese style, but rather a collection of plants native to China put together and planted by a team of Seattle plant enthusiasts. In the next phase of construction, we will have the benefit of guidance from designers from Chongqing. That phase will begin upon completion of the $6.3 million capital campaign, of which $5.3 million has been raised. The garden will be owned and operated by the Seattle Chinese Garden Society.

Plant selection for the Seattle Chinese Garden will raise some interesting questions. Chongqing's climate is different from that of Seattle. Chongqing is Zone 9, in the valley of the Yangtze, with hot summers. Bananas and palms add a luxuriant air to the wilder areas of gardens. When the Song Mei Pavilion was built in 1999, a few of us took one of the team leaders, Kuang Ping, to area nurseries. When I showed Mr. Kuang rhododendrons, he said they grow only in the mountains, as is true of many Chinese plants important in Western horticulture.

We have not yet created a specific planting plan for the future garden. I suspect we will use traditional plants in the courtyards and, as we move into the open spaces, will grow a wide variety of Chinese plants not traditionally found in Chinese gardens but of great interest to gardeners in Seattle. The Garden Society is forming a horticulture committee (now seeking members) to advise on plant selection.

## Song Mei Garden Trees

The Song Mei Pavilion plantings have graced the garden since 1999. Many are native to Sichuan province, including several specimens of *Metasequoia glyptostroboides,* a "living fossil" perhaps first found in Sichuan province. Another conifer in the garden that occurs in Sichuan province is *Taiwania flousiana*. There are two species of *Taiwania*, one occurring in the mountains of Taiwan, *Taiwania cryptomerioides*, discovered in 1904, and *Taiwania flousiana*, discovered only recently in upper Burma and western Yunnan. Even more recently, isolated specimens have been found in Sichuan. Both remain rare in cultivation.

Deciduous trees are also important in traditional Chinese gardens. Many plants, although associated with Japanese gardens and introduced to the West from Japan, originated in China. Such a plant is *Prunus mume*, flowering apricot or plum, introduced from Japan by Siebold in about 1844. With pine and bamboo, the plum is one of the "Three Friends of Winter." Most of us have tasted the fruit of this tree in the plum sauce of Chinese cuisine.

*Acer davidii*, another deciduous tree in the Song Mei garden, is also found in Sichuan province. Our specimen, with red striped bark, is the cultivar 'Forest Flame,' selected and named by Whitman Farms in Oregon. *Acer davidii* is a good example of a tree not grown traditionally in classical Chinese gardens, but it would be sorely missed if not included in a fine collection of Chinese plants.

## Choice Shrubs

Two of my favorite fragrant winter-blooming shrubs, *Chimonanthus praecox* and *Lonicera fragrantissima*, are found in the Seattle Chinese Garden and in the Arboretum's Joseph A. Witt Winter Garden. *Chimonanthus praecox*, wintersweet, is a plant with a long tradition in China. The waxy, extremely fragrant, yellow blooms are a floral symbol of the twelfth month of the Chinese calendar. Stella Chien, a board member of the Seattle Chinese Garden Society, remembers *C. praecox* flowering in her grandfather's garden in China and treasures it in her garden in Issaquah. *Lonicera fragrantissima*, a shrubby honeysuckle from China, is not found in classical Chinese gardens, but is treasured in Seattle gardens for its delicate, fragrant flowers.

*Edgeworthia chrysantha*, occurring in Sichuan province, has grown in Chinese gardens for centuries. Edgeworthia is a good example of a plant with ornamental, medicinal and practical uses. It is prized here and in China for its scented yellow flowers blooming in late winter and early spring, and it is used to make paper in both China and Japan.

*Lonicera nitida* is also found in Sichuan,

The red-brown bark of *Acer davidii.*

The shiny, long leaves of *Ilex latifolia.*

and the Song Mei garden includes a cultivar 'Red Tips,' now reaching four feet, which has new red growth with fine evergreen texture. Another evergreen of quite different character is *Ilex latifolia.* It has the largest leaves of the hollies, seven-to-nine inches long. Still only two feet tall, this will in time become a large tree.

China has been called as the 'Mother of Gardens,' and Seattle has an ideal climate for growing a wide range of plants native to China. The Seattle Chinese Garden, a coming-together of the richness of Chinese culture, tradition and horticulture, will be the next great public garden in the Pacific Northwest and will honor our region's ties with the people of China and Sichuan province.

*Phil Wood is a Seattle garden designer who earned his Bachelor of Landscape Architecture from the University of Washington and currently serves as president of the board of the Seattle Chinese Garden Society. His work may be seen at www.philwoodgardens.com, and he may be reached at philwood@philwoodgardens.com.*

*Tours of Seattle's Chinese garden are offered free of charge at 1:00 p.m. the first Saturday of every month through October. No reservation is necessary. Groups of ten or more may arrange for a private tour. For additional information or to arrange a tour, call 206-282-8040.*

**THE FOLLOWING SOURCES PROVIDE ADDITIONAL INFORMATION ON CHINESE PLANTS:**

**The Heronswood Nursery catalog, including an extensive listing of Chinese plants currently available in the United States. Some plants were grown from seed collected by Dan Hinkley.**

**"Roy Lancaster Travels In China" by Roy Lancaster, complete with colorful stories of Lancaster's travels as a modern-day plant hunter. (Antique Collectors' Club, 1989)**

**"The Garden Plants of China" by Peter Valder, describing plants used traditionally in Chinese gardens with literary, artistic, culinary and medicinal references dating back over millennia. (Timber Press, 1999)**

# "And the only reason for being a bee that I know of is making honey."

## WINNIE-THE-POOH

By Monica Ravin

How often have you seen a bear in the Arboretum? Even a five-foot topiary bear, looking a bit like old, familiar Pooh, trotting along with a straw skep under his arm and angry, topiary bees in hot pursuit.

This dramatic scene is played out in the Arboretum's Signature Bed this year. Active Arboretum volunteer and beekeeper Jennifer Cochrane rallied the Puget Sound Beekeepers Association (PSBA) and led the design of their "Urban Bee Garden: Pollen and Nectar Sources for the Honeybee." Easily found on the west side of the Graham Visitors Center, the narrow (6' x 57') Signature Bed, funded by the Arboretum Foundation, offers visitors innovation and imagination in a display which changes annually.

An intrepid honey thief, dressed in non-invasive ivy, trots off with a skep (straw bee-hive) full of imaginary honey in the current Signature Bed.

This purpose of the current Signature Bed is to educate the public about how urban gardeners can help honeybees by providing pollen and nectar sources in gardens and yards. Included in the effort is a comprehensive plant list of bee nectar and pollen source plants blooming from March through September. Researched and compiled by beekeepers Sarah Cooke and Kate McWiggins, the list is available in the Graham Visitors Center. The Arboretum will also use the Signature Bed to enhance public understanding of honeybees in urban settings, of the importance of pollination, and of the difference between honeybees and their carnivorous cousins, the yellow jackets.

### Honey History

Surely Winnie-the-Pooh wasn't the original honey thief? John de Groot, PSBA president, explains, "Cave paintings in Europe and Africa indicate that bees were raided for honey long before recorded history. Organized beekeeping is one of humankind's oldest forms of animal husbandry. Egyptians used baked mud tube hives more than 6,000 years ago."

The Signature Bed display has a story beyond a favorite bear's fondness for honey. The garden is also an historical display of

PHOTOS BY GENE BOWLEY

The PSBA apiary or "Bee Garden" can be found behind the Arboretum greenhouses. Currently, six hives are roped off to remind visitors that bees, if bothered, can sting.

beekeeping methods through the centuries. For example, the straw skep the bear is holding was developed in medieval Europe. In the late 1800's, the skep was superceded by the modern wooden hive.

In 1851, Lorenzo Langstroth developed the modern wooden "Langstroth" hive or "super," a box containing individual frames that hold honeycomb. This invention maximized honey production and is still used today. Bee colonies kept in modern wooden hives produce about twice as much surplus honey as those kept in straw skeps, hollow logs (formerly used in the Southeast) or terra cotta tubes (used by the Romans).

The white box in the Signature Bed, behind the angry bees, is an example of a modern hive, but contains no bees. Get up close to the display super and you will notice a green ledge. You are looking at the bees' front door. All the bees enter and exit a working hive by landing on this shelf. Guard bees patrol on this ledge, checking everything that enters the hive to ensure the safety of the queen, brood, and the honey stored inside.

## RESOURCES

**The Puget Sound Beekeepers Association (phone 425-788-2259) is dedicated to promoting and teaching beekeeping in this area. The group has about 80 members who meet at the Arboretum on the fourth Tuesday of each month. The PSBA plans events, such as their annual, practical teaching exercise, Bee-topia, each May. The club also maintains a Web site, www.pugetsoundbees.org, with useful information, including a list of beekeepers who will pick up a honeybee swarm for free. Don't forget to pick up the PSBA Signature Bed brochure and plant list of honeybee pollen and nectar sources for the urban garden. Another excellent resource on wildlife gardening is Russell Link's "Landscaping for Wildlife in the Pacific Northwest," which is also available in the Arboretum gift shop.**

### Bees In the Arboretum

Nearly fifty years ago, Arboretum Director Brian Mulligan invited the PSBA to the Arboretum. Mulligan recognized the importance of pollination and the increased seed production the Arboretum would receive with an apiary on site. The Arboretum exchanges seeds with other institutions throughout the world via the seed catalog *Index Seminum*. The partnership with the beekeepers has

The Puget Sound beekeepers' hives wear brick hats to make sure their tops remain secure.

been mutually beneficial: Puget Sound beekeepers maintain a small apiary of six to 10 active hives behind the Pat Calvert Greenhouse. This apiary is the source of much of the honey sold in the Arboretum gift shop.

Ever wonder why the Arboretum's crabapples and fruit always look so spectacular? As Beekeepers' president de Groot explains, "Pollination is especially critical to the size and quality of apples grown in orchards. Each apple has five seed pockets with two seeds each. At least one seed in each pocket must be pollinated or the apple will be lopsided. Unpollinated seeds fail to secrete the chemical substances that trigger growth of the edible portion of the apple. Three to four bee visits are required to pollinate at least one seed in each pocket! Locally, several vegetable seed producers in the Skagit Valley area hire commercial beekeepers to make sure the cucumber, cabbage, kale, brussel sprout, carrot, rutabaga and turnip seed they produce is viable. Vegetables that don't need pollination to grow edible crops do require pollination to produce viable seeds."

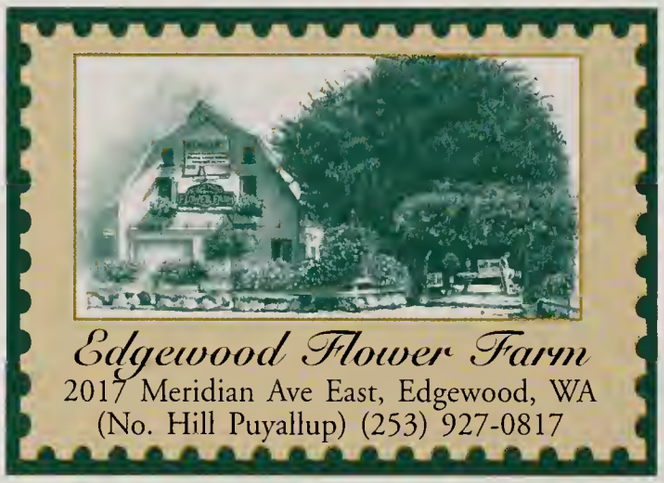
Pollination is so important to farmers with food crops that they will pay to have beekeepers maintain hives on their farms and in their orchards. DeGroot continues, "About 30 percent of our food crops depend on insects to pollinate flowers before the plant can bear fruit. Blueberries and some other berries, almonds and many other nuts, apples and most tree fruit, and many others cannot be pollinated by wind alone because their pollen does not blow very far. Modern large scale agriculture eliminates the hedge rows and brushy areas where wild pollinating insects would nest, so farmers rent two or four hives of honeybees during the blooming period to assure complete pollination."

## Pollination Education

This honeybee Signature Bed is more than just an entertaining place to watch pollination before your very eyes. This spring, the Arboretum's education department also incorporated the display garden into the Saplings school program, an inquiry-based education program that takes place on site. Each year, the Saplings program serves about 2,500 students from eleven different school districts throughout the Puget Sound area. Saplings is important because it introduces students to the beauty and significance of the natural world. As Senegalese conservationist Baba Dioum said, "We will conserve only what we love, we will love only what we understand, we will understand only what we are taught."

Spring Sprouts, the Arboretum's plant life cycle program, has always focused on pollination. However, this year, Saplings guides were able to immerse students in "live pollination." By watching pollination happen in the garden, students became aware of the interactions and mutual relationships between plants and the environment. Saplings programs are based on facilitating a hands-on experience where learning about plants is created through curiosity.

Learning takes on a whole new energy as students connect with their own questions and discoveries. Saplings guides are with a class for only 90 minutes and are not expected to

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cover everything there is to know about plants in one student visit. Instead, the goal is to share a passion about plants and encourage students to ask questions and search for answers. The inquiry-based approach requires a learner to develop a full range of science-process skills—for example, curiosity about a topic, designing an investigation about it, gathering data, and analyzing and interpreting the results.

You don't have to be a kid though to enjoy the battle over pollination in the Signature Bed. The bee garden transports some of us back to a special garden we played in when we were growing up, a place where we sat and watched the amazing cycles of nature play out in miniature. After amusing ourselves with the garden drama, many of us are eager to try attracting some of this action to our own gardens. The fact that we are helping the urban honeybee find nectar and pollen sources just seems like a bonus. Besides, it's an excuse to be sure that plants are blooming in our gardens from early spring to late fall.

The beekeepers are hoping for an abundant harvest this year. If you happen to be a honey connoisseur, like Winnie-the-Pooh, you will certainly want to try the famous Arboretum honey, available in the Arboretum gift shop. The next time you stroll the Arboretum, admiring a wonderfully symmetrical seedpod or perfectly shaped fruit, remember to thank the bees and the Puget Sound Beekeepers. ~

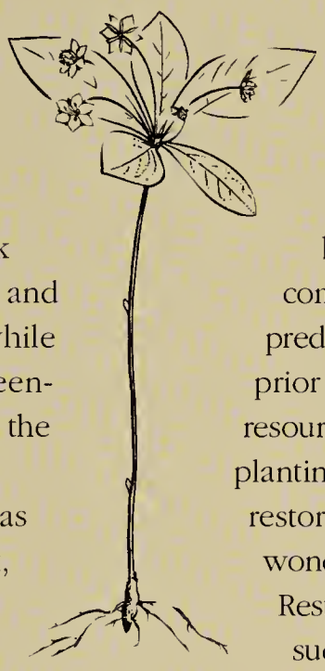
*Monica Ravin is the Arboretum's Education Coordinator. Saplings is a K-8th grade inquiry-based education program. If you wish to become a saplings volunteer or would like more information on education programs, please contact Monica at 206-543-8801. In July and August the Arboretum's Summer Day Camp will run from 8:30 a.m.-4 p.m. This camp is designed for children entering 2nd and 3rd grades or 4th and 5th grades. To register, call UW Educational Outreach at 206-543-2310.*

# Guidance for Identifying Wild Plants

By Ray Larson

I've been waiting a long time for a book such as "Wild Plants of Greater Seattle" by Arthur Lee Jacobson. Until now, there hasn't been a comprehensive guidebook describing all of the species, native and otherwise, we are likely to see while walking through Seattle's parks, greenbelts, and untended places (including the corners of our own gardens).

"Wild Plants of Greater Seattle" was worth the wait. This detailed work, offering a wealth of information in its 458 pages, includes 1,270 kinds of plants the author has observed growing wild in the Seattle area. Plants are listed in 10 categories, from Coniferous Evergreen Trees to Ferns and Horsetails. Since non-vascular plants, such as mosses, algae and fungi, are so numerous as to require a separate volume, they are not included in this book. Illustrated descriptions and detailed accounts are provided for over 500 selections. An annotated checklist follows, listing all species in alphabetical order by scientific name.



*Trientalis borealis* ssp. *latifolia* was drawn by Jeanne Russell Janish (1903-1998).

The untrained eye is challenged to distinguish naturalized plants from natives in many urban situations. Prior to this book, even the most comprehensive guide to local wild plants failed to note which species were truly native to the Seattle area. A few resources list the most common native, naturalized, and weedy plants that might be found in the region—but until now there was no work that included all of this information in a detailed and comprehensive way.

Furthermore, most guidebooks rely on rather distant plant communities or patches of habitat to predict what might have existed locally prior to urban development. These resources have been used to determine planting choices in local environmental restoration efforts, but I have long wondered about their accuracy and value. Restoration projects often include plants such as *Rhododendron macrophyllum* (Pacific rhododendron) and *Betula papyrifera* (paper birch), but are these species truly native to the Seattle area?

Arthur Lee Jacobson has spent twenty years studying Seattle's wild plants, and he does a fine job distilling what must have been an overwhelming amount of information. Sources for the book include exhaustive study of herbarium specimens, other historical information, and detailed personal observations.

The book covers a geographical range from Edmonds in the north to Kent in the south, and from Bainbridge Island in the west to just east of Lake Sammamish. Detailed information of the specific location of especially large specimens is included. Especially useful are notes on whether a plant was formerly present in a wild state in Seattle proper, whether it still exists in limited pockets,

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or is only present in areas outside of the city. When I looked up *Rhododendron macrophyllum,* I learned that, based on herbarium specimens collected over 100 years ago, as well as early written accounts, it appears to have been much more common in Seattle prior to urbanization. Currently there are no confirmed wild specimens in Seattle, although the author speculates that some still exist. Jacobson also states that it appears highly unlikely that Betula papyrifera grew naturally in the Seattle area prior to 1850.

Those who appreciate Jacobson's attention to detail, interesting notes and opinionated descriptions will not be disappointed. Especially useful are the comments on prevalence, habitat and locations where a species can be found. "Wild Plants" is written to be useful to both students of horticulture and the general public. It is comprehensive in scope and description, yet also non-technical and accessible. There are sections dealing with landscaping and gardening, uses of wild plants (edible and otherwise), and tips for identification. Also useful are sections on typical plants that are found in 21 different local habitat types and a descriptive calendar of best times and places for viewing the most common plants in the area.

A minor complaint is the organization of the 500 species that are listed in the illustrated descriptions section. Plants within each category (tree, shrub, perennial, etc.) are listed by common name within plant family classification, which can make species descriptions harder to locate for readers used to scientific nomenclature. The author has organized other books by plants' common names ("Trees of Seattle," "Trees of Green Lake"), but I was happy to see him abandon this pattern in his recent, excellent "North American Landscape Trees". While it is useful and important to include both naming systems in a book geared to a general audience, I find it much easier to use a primary listing in scientific format.

Like Jacobson, my initial college training included a history degree, and I have long been fascinated by historical aspects of our native and introduced flora. I grew up across the street from a small second-growth forest remnant in north Seattle and have always been intrigued by the age and origin of the plants I found there. "Wild Plants of Greater Seattle" would have been helpful to me then; it is suitable and useful for even young readers.

Many years ago I noticed a small patch of tiny pink flowers blooming near the edge of the lawn in my parents' home garden. It was an odd-looking plant that I didn't recognize, and thinking it was likely a weed, I pulled it. Only many years later, after noticing a similar-looking plant carpeting the ground in a nearby forest, did I realize what it must have been, the western starflower, *Trientalis borealis* ssp. *latifolia*. Lamenting my earlier destruction of what had likely been a remnant native—my parents certainly hadn't planted it, I was delighted to see a patch of this charming perennial growing in the same location at my parent's home last year.

I consider myself fortunate to at last be able to identify the mystery plant. The publication of Arthur Lee Jacobson's "Wild Plants of Greater Seattle" will, I hope, help all of us be a little more aware of the wild plants around us. Whether one is a casual gardener or an avid botanist, each of us can benefit from reading this book. ~

*Self-published by Arthur Lee Jacobson in 2001, "Wild Plants of Greater Seattle" is available in the Arboretum gift shop or by contacting Jacobson at 206-328-8733.*

*Ray Larson is a master's degree student in the Urban Horticulture program at the University of Washington and is also Facilities Manager at the Center for Urban Horticulture. His thesis project concerns reconstructing the historical flora and plant communities native to Seattle prior to urbanization.*


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